

The SAIL Review



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Announcements

A Note On the ASAIL Virtual Conference

Dear ASAILers,

On behalf of the ASAIL Executive Board, I wanted to thank each and everyone of you who joined in our first ASAIL Virtual Conference held April 7 and 8, 2022. On all accounts, it was a success. Though modest in size, the numbers of attendees and participants were remarkable given the relatively short amount of time members had between our call for proposals and the actual event. However, the conference was much more than what numbers might illustrate. The warm smiles and hellos, the rich conversations during Q & A's, the generous and diverse knowledge building around each and every panel, and - of course - the super fun happy hour all point to how much we continue to seek out and depend upon one another. Our business meeting left us board members with several key actions items we will continue to take up in the months to follow. We have much to be thankful for and much to focus on moving forward, including holding elections for Secretary and Vice President this fall, continued website and social media upgrades, and thinking through how we carry on with an annual gathering. But in the meanwhile, I want to reiterate my heartfelt thanks to each of your efforts in making ASAIL Virtual Conference such a meaningful space of Indigenous intellectual and creative abundance!

Molly McGlennen
ASAIL President

ASAIL Goes Social

Don't forget that along with the launching of The SAIL Review, ASAIL began developing a more robust and social online presence! This is still a work in progress, but make sure to check out the organization on the already extant Facebook page, at our new Twitter account (@ASAIL_org), and on Instagram (asail_org)!

ASAIL Membership

Don't forget to renew your memberships for ASAIL! You can see information about membership rates payment options on our website (asail.org). Then, just click "Membership." If you have questions about memberships, you can email the ASAIL Treasurer, Jeff Berglund (jeff.berglund@nau.edu).

2022 ASAIL Awards Nominees

ASAIL is proud to announce the nominees for the annual ASAIL Awards. These nominees were announced at the ASAIL Virtual Conference in April.

The Beatrice Medicine Awards are graciously funded by the Charles Redd Center for Western Studies at Brigham Young University. The Electa Quinney Award for Published Stories is graciously funded by the Electa Quinney Institute for American Indian Education at the University of Wisconsin-Milwaukee.

This year the ASAIL Executive Board also unanimously approved the introduction of a new prize, The Carter Revard Legacy Prize for Best Edited Collection. Following in and honoring the spirit of Carter Revard's work, which called people together for the good of and to support our field, this award seeks to highlight edited collections that bring together various scholarly and/or creative voices to collectively impact the field of Indigenous Literatures.

Nominees for the Beatrice Medicine Award for Best Monograph

- *Encountering the Sovereign Other: Indigenous Science Fiction* by Miriam C. Brown Spiers (Michigan State University Press)
- *Remembering Our Intimacies: Mo'olelo, Aloha 'Āina, and Ea* by Jamaica Heolimeleikalani Osorio (University of Minnesota Press)
- *Written by the Body: Gender Expansiveness and Indigenous Non-Cis Masculinities* by Lisa Tatonetti (University of Minnesota Press)
- *Le Maya Q'atzij/Our Maya Word: Poetics of Resistance in Guatemala* by Emil' Keme (University of Minnesota Press)

Nominees for the Beatrice Medicine Award for Best Published Article

- "Joyful Embodiment: Felt Theory and Indigenous Trans Perspectives in the Work of Max Wolf Valerio" by Lisa Tatonetti in *Transmotion* 7.1
- "'#morelove. always' Reading Smokii Sumac's Transmasculine First Nations Poetry on and Beyond Social Media" by James McKay in *Transmotion* 7.1
- "Urgency, Action, and Grounded Aesthetics in Warren Cariou's Tar Sands Texts" by Isabel Lockhart in *Transmotion* 7.2
- "The Archives of Deborah Miranda's *Bad Indians*" by Laura M. Furlan in *Studies in American Indian Literatures* 33.1-2

Nominees for the Electa Quinney Award for Published Stories

- *Noopiming: The Cure for White Ladies* by Leanne Betasamosake Simpson (House of Anansi Press)
- *Memorial Ride* by Stephen Graham Jones and Maria Wolf (University of New Mexico Press)
- *Send a Runner: A Navajo Honors the Long Walk* by Edison Eskeets and Jim Kristofic (University of New Mexico Press)
- *Sacred City* by Theodore C. Van Alst Jr. (University of New Mexico Press)
- *The Diné Reader: An Anthology of Navajo Literature* edited by Esther Belin, Jeff Berglund, Connie A. Jacobs, and Anthony Webster (University of Arizona Press)

Nominees for the Carter Revard Legacy Prize for Best Edited Collection

- *Louise Erdrich's Justice Trilogy: Cultural and Critical Contexts* edited by Connie A. Jacobs and Nancy J. Peterson (Michigan State University Press)
- *Native American Rhetoric* edited by Lawrence Gross (University of New Mexico Press)
- *A People and a Nation: New Directions in Contemporary Métis Studies* edited by Jennifer Adese and Chris Andersen (University of British Columbia Press)

Call for Reviews

The SAIL Review is in need of your expertise! With the change over to our new publication format, we have room for more reviews than we did before. If you are interested in reviewing a text for us—check out the call below!

The field of American Indian literature includes poetry, drama, fiction and nonfiction, critical theory, cultural theory, history and all forms of story in the shape of comics, movies, videos, and games. We are excited to hear about the texts that make you think, that answer questions you may have, or that ask for response and revision. The SAIL Review is looking for reviews of texts that you find particularly worth discussing, for these or any other reasons. We welcome reviews of scholarly or creative works in any mode or medium that are relevant to the field of American Indian literary studies.

If you would like to review for The SAIL Review, you can email the reviews editor, Jeremy Carnes, at jeremy.carnes@ucf.edu.

Out of the Crazywoods by Cheryl Savageau

Carol Willette Bachofner

Out of the Crazywoods. Cheryl Savageau. U of Nebraska P (2020). ISBN: 9781496219039. 246 pages.

I have to begin this review at the end. At the point of Alnôbwogan, of becoming Human. Savageau's journey from crazy-thinkingness to here is nothing short of terrifying and brilliant. We readers are taken along the dizzying pathways to her realization that it is not exactly crazy to be crazy. Rather, it is a deepening self portrait of how flawed and beautiful we all are.

As for the nuts and bolts, the typical picking apart of technique and style, I would do wrong to attribute anything but blazing honesty to how the book came together, one search after another to make sense of the senseless. From encountering the social network where understanding is not part of helping, to the family dynamics that both hamper and encourage, to the need to define personal and psychological space, Savageau doesn't flinch. Not one bit. I ask myself if this is crazy or if it is actually clarity masked by chemistry. At no time in the reading of this book did I see any kind of artifice or trickery. Indeed, the vignettes boldly challenge the way she and we see the world and our place in it. Out of the oral tradition of storytelling, Alnôbaiwi (the Abenaki Way), Savageau creates space, a sit-down-around-the-fire setting where we can nod in recognition as we hear our own stories

in hers. After all, we are all relatives on this earth and can recognize our genealogy as she tells us hers.

Each chapter (of varying length and content) is in itself a book, a breath. Like the pieced-together quilt on the cover, these pieces can both exist together and stand on their own legs, waving toward something we all need to consider. It is not traditional to the culture of memoir. It is more like a recipe, each ingredient flavoring the whole. Savageau is becoming an elder in a culture where rules are written in smoke and fire, in ceremony. It seems to me that Savageau herself is learning to heal as she writes about the dreamy world of mania and despair. We readers get to follow her journey. We can learn to become human, to become our own books. If we're lucky, and if we're careful, the journey we take with Savageau will be worth more than she intended. The personal challenge of understanding she sets out for herself will be a permission for the rest of us to find a way to become more Human.

I would be remiss in not mentioning the small poems Savageau has sprinkled into the text passages. These spare, centered lines honor the natural world, which helps the author center herself for the unraveling and piecing together again. Each one is a marvel of nature and its companionship with Humans. Nature and Human Nature are inseparable for the author. She skillfully finds her footing in the tangle of

undergrowth as she ventures outside of her own fears. The poems are a way she leaps from one part of the writing to the rest. They are a slight pause, a breath, a mile marker. At no time do the poems interrupt. They set the pace.

This is a book that should be required reading for anyone who is experiencing the confusion and stress that comes with wondering about their sanity or confronting a lack of understanding by “the system” in place to help.

She asks “Can I write that down?” and I admit that it is now the question I ask myself every time I sit down to write, to confront myself. By the book’s end, it is clear that the answer must be neither yes nor no, but rather I have to write that down. I am glad that Savageau answered the question this way, glad for her and for all of us.

Author Bio

Carol Willette Bachofner, MFA Vermont College of Fine Arts 2004, is poet, blogger, watercolorist, and photographer. She has published five books of poetry, most recently *Test Pattern, a Fantod of Prose Poems* (2018) and *The Boyfriend Project* (2017) Her poems have appeared in the anthology, *Dawnland Voices, an Anthology of Writings from Indigenous New England* (2014). She was a finalist in the Maine Literary Awards for 2011 and won the Maine Postmark Contest 2017 for her poem, “Passagassawaukeag,” which was published in *The Maine Review*. Her photo, “Rigged,” received Honorable Mention

in the Spirit of Place contest by Maine Media workshop and is printed in the contest anthology. She served as Poet Laureate of Rockland, Maine from 2012-2016.

Picturing Worlds: Visuality and Visual Sovereignty in Contemporary Anishinaabe Literature by David Stirrup

David J. Carlson

Picturing Worlds: Visuality and Visual Sovereignty in Contemporary Anishinaabe Literature. David Stirrup. Michigan State UP. 2020. ISBN: 9781611863529. 344 pages.

David Stirrup's *Picturing Worlds* is an impressive work of scholarship, on many levels. With examples taken from the nineteenth century to the present, Stirrup traces a broad and deep tradition of engagement with the visual arts in Anishinaabe expression, exploring that tradition both as a locus of evolving decolonizing practice and as an example of cultural continuity. In the process, he makes a significant point about the importance of breaking down the stubborn, false, but enduring colonial binary between orality and writing (amplifying and supporting work by other scholars, such as Leanne Betasamosake Simpson). Stirrup's work is an exercise in boundary-blurring, but in doing so it does not settle on a murky indeterminacy. Rather, *Picturing Worlds* is built around a series of lucid theoretical interventions and richly developed close readings of a wide range of texts (novels, poems—both conventional and multi-modal, performances, material objects, etc.). It is a book that rewards repeated reading.

While it may seem obvious to many members of Indigenous communities or to scholars familiar with germinal work like Lisa Brooks' *The Common Pot*, Stirrup highlights multiple

ways that Anishinaabe writers, artists, and other forms of cultural producers grasp deep connection between writing and drawing as forms of image making, a point which has the further advantage of continuing to challenge the myth that indigeneity and “modernity” exist across a divide separated by colonially-defined literacies. *Picturing Worlds* explores a wide range of examples to illuminate this point. Stirrup opens his book with a discussion of George Copway and Jane Johnston Schoolcraft, highlighting how each nineteenth-century author drew upon pre-contact Anishinaabe pictography in their own written productions. The fact that both did so in a historical context where belonging in and to the modern state was linked explicitly and rigidly to narrow notions of alphabetic literacy makes Copway and Schoolcraft more compelling figures of resistance than they have sometimes been viewed. (The author of this review certainly pleads guilty on that count, in relation to Copway.) Copway, in Stirrup's account, is able to posit an implicit continuity “between the graphic practices of his people and his own literary-historical endeavors” (53). Similarly, working through the dialects of nineteenth century Romanticism, Schoolcraft is able to challenge the erasure of her people by evoking “the immanence of knowledge marked into the landscape” through petroglyphic writing.

The more contemporary examples Stirrup examines in the balance of his text (Louise

Erdrich, Heid Erdrich, Gordon Henry, Gerald Vizenor, Marcie Rendon, Kimberly Blaeser, and others) encompass a range of media, form, and subject matter. Gerald Vizenor's concept of "transmotion" provides one of many theoretical anchors to allow Stirrup to connect these varied texts and performances as examples of an interplay between an "aesthetics of resistance and an aesthetics of sovereignty" (74). This is to say that Stirrup carefully teases out the manner in which specific texts and authors rise to the challenge of resisting colonial structures without ever allowing the rootedness of their expression to be subsumed into the discourse of the colonial other. Stirrup guides his readers through a consideration, not of "hybrid" works (a reductive binary into which post-colonial scholarship sometimes falls), but of works that participate actively in the kind of "double poetic of motion and stasis" that Scott Lyons has described as an "X-mark," and that other critics have theorized in different terms (78). Such works range from Nindoodem pictography inscribed on treaties, to poem-films incorporating cartoons from 1940s American television, to novels that traffic equally in postmodern tropes and "traditional" aesthetic modes.

Stirrup's analyses of his specific examples are too rich to examine in detail in a brief review, so I must content myself with merely gesturing towards their complexity. Working through Kimberly Blaeser and Gerald Vizenor, among others, Stirrup extends our understanding of the relationship between the haiku form, the Anishinaabe dreamsong, the pictomythic tradition, and more conventionally defined ekphrastic writing.

Examining Gordon Henry's novel *The Light People*, he highlights potential intersections between the novel form and other types of "nonwritten narrative and forms of communicative material production other than writing" (127). Autobiographical writing and fiction by Louise Erdrich provide the occasion for Stirrup to examine complex forms of "mapping" (in terms of literal, historical, and psychic geographies) and to unpack Erdrich's subtly woven critique of the history of colonial appropriation of native images in the work of George Caitlin. Examples taken from throughout his career highlight Gerald Vizenor's complicated engagement with the ethnographic archive, particularly the case of Frances Densmore's collections of "Chippewa" song. Stirrup also explores a much more critical treatment of Densmore's legacy in his discussion of Marcie Rendon's play *SongCatcher*. A discussion of some of Vizenor's recent fiction opens up into a consideration of the prevalence of optical metaphors in his writing (with connections to what Niigaanwewidam Sinclair calls the "Anishinaabe archive"). Stirrup also unpacks a range of other Vizenorian analogies and acts of re-imagination that challenge the construction of modernity as a space that aims to exclude the native (or, to only allow incorporation in the form of the invented "Indian").

As the brief overview above should suggest, the scope and depth of *Picturing Worlds* is deeply impressive. What is more difficult to convey in a review, but is nevertheless important to mention, is the care and generosity with which Stirrup engages existing scholarship. I find myself continually

impressed by the way that Stirrup is able to synthesize works coming from a wide range of locations and points of emphasis in Indigenous studies without losing the main lines of his own argument and disorienting the reader. At the same time, he is able to effect this synthesis without erasing the voices and distinct perspectives of those critics. This is not an easy balance to achieve. Equally impressive, to me, is that way that Stirrup always aims to highlight points of agreement, and to respectfully explore points of divergence, with other writers. There is not a single moment in *Picturing Worlds* where one feels that a critical argument is being staged for rhetorical effect; indeed, one never has a sense that Stirrup is interested in “argument” at all, in a direct sense. In this respect, I find *Picturing Worlds* to be an admirable embodiment of the kind of thoughtful, engaged, and community-oriented ethos that should be valued highly in the scholarship in our field.

Author Bio

David Carlson is Professor of English at California State University, San Bernardino. He is one of the founding co-editors of *Transmotion*, and the author of *Imagining Sovereignty: Self-Determination in American Indian Law and Literature* (University of Oklahoma Press, 2016), among other works.

Monumental Mobility: The Memory Work of Massasoit by Lisa Blee and Jean M. O'Brien

Helen Makhdomian

Monumental Mobility: The Memory Work of Massasoit. Lisa Blee and Jean M. O'Brien. U of North Carolina P, 2019. ISBN: 9781469648408. 288 pages.

In June 2021, the New York City Public Design Commission voted to remove the bronze statue of former president Theodore Roosevelt that had stood outside the American Museum of Natural History since 1940 (Small). The bronze statue features Roosevelt atop a horse, flanked by two figures depicted through a settler colonial and racist gaze: that of the figure of a Native American man to Roosevelt's right and an African man to Roosevelt's left, both standing on foot. Calls for the removal of the statue came amid a national movement to revisit Confederate era monuments, their imagery and purpose, and what they facilitate for remembrance practices. I begin this review of Lisa Blee and Jean M. O'Brien's *Monumental Mobility: The Memory Work of Massasoit* (2019) by referencing this recent event and the visual composition of the statue to emphasize the timeliness of the book's publication and the authors' contributions to the fields of memory studies and trauma studies. Though Blee and O'Brien may not see themselves as working in those fields of critical inquiry, the overall strength of the book is that way in which it can serve as a springboard to expand the scope of study for precisely those fields. Given the genealogies of critical theories that have come to define trauma studies and memory studies, different though at times

overlapping fields, it makes sense that these frameworks of inquiry have tended to focus on the context of Europe, though recent strides have been made to extend analysis to the global south. While this recent work has at times included the study of transatlantic slavery and memories of the enslaved and their descendants, both in terms of creative production and testimony, there is a dearth of scholarship on memory work pertaining to Indigenous territorial dispossession in the US and Canada specifically and on the nexus of memory cultures and indigeneity broadly.

In this context of public and scholarly discourse, the words of historian Nick Estes (Kul Wicasa) are apt. In discussing how a week before the signing of the Emancipation Proclamation then President Abraham Lincoln ordered the hanging of thirty-eight Dakota men at Maka To ("Blue Earth") or Mankato as retribution for the so-called 1862 US-Dakota War, Estes asserts that the "aftermath of the war to maintain slavery, which cost half a million lives, was profoundly different from the aftermath of the Dakota uprising—and rarely are the two stories told side by side" (102). In *Monumental Mobility*, Blee and O'Brien provide a side-by-side study of afterlives through an emphasis on memory work. To put it differently, the visual composition of the Roosevelt statue, the discourse around its removal, and the gap in scholarship that we see when we bring critical Indigenous studies to bear on trauma studies

and memory studies all help contextualize the intellectual contributions of *Monumental Mobility*. Indeed, Blee and O'Brien are aware of how their work on "8sâmeeqan (the historical figure)" and "Massasoit (the monument)" (13, emphasis original) can contribute to contemporary discourses on monuments and memorials in public spaces within the United States, as when they write: "The heated discussions around monuments," including the Robert E. Lee statue in Charlottesville, Virginia in 2017, "revealed a plethora of views on how and where to engage with monuments to uncomfortable histories" (15). They continue, "If anything, controversies surrounding Confederate statues, and those on a smaller scale that erupted around Massasoit, serve as a reminder of the powerful narratives public memorials can exert and of the passion of people living with monuments" (15). As a project in the study of collective memory, Blee and O'Brien argue that the "statue is a public history phenomenon that offers a window into the complexity of how monuments relate to historical narratives and, in particular, into the question of how national narratives 'travel' along with monuments that seek to 'freeze' vital origin stories in time and place" (8). More specific to the "story of first encounters between Natives and the English in Plymouth" (18) in 1621 that has been mythologized for Thanksgiving Day celebrations, Blee and O'Brien draw on the early work of Kevin Bruyneel, a political scientist who would go on to coin "settler memory." In so doing, Blee and O'Brien assert that "calendrical commemorations [like that of Thanksgiving] reproduce the political temporality of settler

colonialism" (202). They go on to contend, however, that because Indigenous peoples have reframed Massasoit and placed the history of the statue's namesake "within a larger context of Indigenous suffering, survival, and resilience" the monument now "serves as a site of intervention, an opportunity to disrupt settler memory and install an alternative temporal consciousness" (203).

The book features a Prologue, Introduction, Epilogue, and four chapters thematically organized around the production of the Massasoit statue sculpted by Cyrus E. Dallin of Springville, Utah and installed in 1921 in Plymouth, Massachusetts as well as the ensuing reproduction of the figure elsewhere. At times, *Monumental Mobility* concerns the biography of Dallin, from the evolution of his designs to his sentiments regarding the distribution and display of his work. *Monumental Mobility* is also about 8sâmeeqan and how he is remembered in Wampanoag communities. In the bulk of the text, Blee and O'Brien provide microhistories of why Massasoit statues were installed in towns that have no connection to Plymouth—such as Kansas City, Missouri, Evergreen Park, Illinois, or Provo and Salt Lake City, Utah—and how contemporary inhabitants and tourists react to the statue when they encounter it. Throughout, readers also learn about organizations such as the Improved Order of Red Men (IORM), the Massasoit Memorial Association, and the Pilgrim Society of Plymouth as well as an "ensemble of museum managers, art dealers, and collectors

hoping to make a profit” off of “posthumous reproductions” of Massasoit (32).

The thick, detailed accounts of the various castings of the Massasoit statue may not appeal to all readers, especially if one comes to the book with an interest more in the study of critical and cultural theory than history. Nevertheless, *Monumental Mobility* can prove fruitful as a text for instruction in seminars for different disciplines because of its thematic concerns of commemorative practices, the narration of US history, settler colonialism, and indigeneity.

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Author Bio

Helen Makhdomian is currently a Manoogian Postdoctoral Fellow in Armenian Studies at the University of Michigan, Ann Arbor. For the 2022-2023 academic year, she will be a Promise Armenian Institute Postdoctoral Scholar at the University of California, Los Angeles. She earned her PhD in English from the University of Illinois, Urbana-Champaign, where she regularly

contributed to Days and Memory, the Initiative in Holocaust, Genocide, and Memory Studies (HGMS) blog. Her articles have appeared in *Modern Fiction Studies*, *Studies in American Indian Literatures*, and the *Journal of the Society for Armenian Studies*.

Sabrina & Corina by Kali Fajardo-Anstine

Shelli Rottschafer

Sabrina & Corina. Kali Fajardo-Anstine. One World, 2019. ISBN: 9780525511298. 212 pages.

Kali Fajardo-Anstine walks out of one culture and into another through the stories she weaves in her collection *Sabrina & Corina* (2019). This collection is unique because it gives voice to Chicana-Indigenous protagonists who learn to engage their cultural heritage, embrace a sense of origin, and therefore actualize traditions that had once been abandoned within their modern lives.

Fajardo-Anstine's literary fancy dancing reflects what Chicana scholar Gloria Anzaldúa expresses in her poem "Una lucha de fronteras." Anzaldúa's verse gives voice to a hybridized existence which Fajardo-Anstine articulates in her stories.

Because I, a mestiza,
Continually walk out of one culture
and into another,
because I am in all cultures at the same time,

*alma entre dos mundos, tres, cuatro,
me zumba la cabeza con lo contradictorio.
Estoy norteadada por todas las voces que me
hablan
simultáneamente* (99).

The protagonists in *Sabrina & Corina* dance this same journey, una lucha de fronteras. It is

a borderland between modernity and tradition, Anglo dominant culture and Chicana-Indigenous mestizaje, as well as assimilation within the diaspora and a celebration of place-based heritages. These seemingly conflicting worldviews are resolved as the characters move toward an understanding of who they are as Chicana-Indigenous women living within the 21st century.

Similar to her female characters, Fajardo-Anstine identifies as mestiza. She has learned from her ancestors' storytelling that she is made up of many things. She has come to embrace all the ingredients that make her who she is:

We were American, we were Mexican,
we were Filipino and Spanish and
Jewish.... My Picuris Pueblo ancestors
lived [there in New Mexico] since the
beginning of time... [Yet] I grew up
one of seven children in both the
suburbs and an older section of
Denver called Northside (Fajardo-
Anstine, "On Roots").

Understanding where her people come from grounds Fajardo-Anstine's fiction. She details the places of her multiculturalism and she writes her characters within these spaces as well.

Because Kali Fajardo-Anstine grew up in metro-Denver, many of the pieces in *Sabrina & Corina* also focus within this perimeter. Yet, her prose is relatable to the larger Chicana-Indigenous diaspora because it reconciles the loss felt by walking with one foot in either culture; instead of choosing one over the other, she chooses both. In so doing, Fajardo-Anstine is a “writing witness,” because she reconstructs a cultural practice for herself and other mestizas where she juggles, and embraces, all her realities.¹

Here, Kali Fajardo-Anstine’s prose draws upon those who have walked this duality before her.² For example, in *Borderlands*, Gloria Anzaldúa states: “The new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity. She learns to be an Indian in Mexican culture, to be a Mexican from an Anglo point of view. She learns to juggle cultures” (101). Kali Fajardo-Anstine’s work embodies Anzaldúa’s words. Her characters begin their tight rope between frontiers, juggling the pieces of their cultural heritage, yet learn to hold on firmly to all the parts that make them unique. *Sabrina & Corina* adds a new narrative to the American canon which tests the confines of dominant Anglo cultural expressions and demonstrates that all forms of cultural representation matter.

Kali Fajardo-Anstine reiterates that when she writes, she does so from a multicultural positionality. She doesn’t have “a simple one-word identity response” (Fajardo-Anstine, “On Roots”). Like her female protagonists, Fajardo-Anstine’s sense of self is comprised of

many things such as her connection to the matriarchs in her family, shared cultural memory, and a ‘sense of place’ which is the American Southwest.

Authentic stories like hers, give voice to a marginalized community and need to be excavated and written down. Kali Fajardo-Anstine’s work takes on this call to reconcile loss and reconstruct cultural practices through storytelling. Her creative process is “enriched because of the trail that leads to where she comes from.” Fajardo-Anstine’s hope is to retain these stories so that her people’s narratives are kept alive in spoken and written word (Fajardo-Anstine, “A Denver Nurse”).

Notes

¹ In the interview, “On Roots and Research: Accessing who you are and where you come from” Fajardo-Anstine explains that the stories we tell to and about ourselves are key to how we understand and interpret the world.

² In an interview with the online magazine Hip Latina the author explains, “I was inspired to write fiction that honored my cultural group, making us more visible in the mainstream.” Virginia Isaad, the interviewer states that Fajardo-Anstine’s writing is, “a thread that connects her to her ancestors, that brings their stories to life on these pages, brimming with magical elements and allusions to nature as an entity itself. The women are portrayed with strength as enduring as the Colorado mountains, their spirits rooted in their indigenous heritage, their beings blossoming in the deserts of the American West, in this case the northern New Mexico/ southern Colorado region.

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Author Bio

Dr. Shelli Rottschafer is a Professor of Spanish at Aquinas College in Grand Rapids, MI. Dr. Rottschafer teaches Spanish Language, Chicana and Latina Literature, Film and Gender Studies. She also teaches within the Inquiry and Expression Program, which is a First-Year Student Research Writing class. Her course in particular puts an emphasis upon Native Literature.

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